

**After-school arts programs:
Effective programs for at-risk adolescent Hispanic women
to enhance academic achievement**

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After-school arts programs:
Effective programs for at-risk adolescent Hispanic women
to enhance academic achievement

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October 2003 - Present

- Manage the day-to-day operation of the ArtsBridge program.
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- Serve as liaison between K-12 teachers and graduate and undergraduate students.
- Design, implement and maintain tour visits database; administer and schedule all museum's tour visits.
- Manage and coordinate after school and in-school art workshops.
- Develop and teach after school art activities at local schools.
- Supervise undergraduate and graduate student art instructors.

Registrar & Collections Manager, *Museum of Latin American Art*, Long Beach, CA, July - September 2002-2003

- Serve as point of contact for inquiries about donation and permanent collection from the general public, surrounding communities, private collectors, and museums.
- Manage classification and catalog artifacts; maintain and initiate collection documentation and reports.
- Create and maintain reports for collection values, annual inventory, and appraisals.
- Manage, coordinate, process and present incoming offers of acquisition, solicitations, and donations from private collectors, dealers, and private institutions.
- Oversee and coordinate visual documentation.
- Maintain and compile biographical and provenance documentation.
- Provide research material of the permanent collection for display and distribution.
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- Cultivate a working relationship with photographers, appraisers, and conservationists.
- Supervise, train, recruit and oversee work of undergraduate students, interns and volunteers.

Assistant Registrar, Museum of Latin American Art, Long Beach, CA, April - July 2001-2002

- Assist Director of Exhibitions and Associate Curator to plan and prepare annual exhibitions.
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- Assist with maintaining reports for collection values, and annual inventory.
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- Coordinate and arrange travel and accommodations for special museum guests.

Program Coordinator, After School Arts Program, Heninger Elementary School, Parks, Recreation and Community Services, Santa Ana, CA, October 2000-2001

- Administer the day-to-day operation of the after school arts program.
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How to Create an Internship—that works for you and the intern
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- 1998 Internship, Orange County Museum of Art, Newport Beach, CA
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En memoria de
Marciana "Marci" Robles Sanchez
1951 ~ 2004

Abstract

The purpose of this study was to examine the effectiveness of after-school arts programs and their potential to build a better sense of self and foster creative expression for at-risk adolescent Hispanic women. This study examined the positive characteristics associated with participation in after-school arts programs that may contribute to enhancing the academic performance of Hispanic women. An after-school arts program in Santa Ana, California was selected for a case study in order to reveal the effectiveness of after-school arts programs. This Master's project was completed in partial fulfillment for a Master of Arts degree in Arts Management from the University of Oregon.

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Chapter 1: Introduction and Methodology

Teen adolescence (age range 13-19) is a pivotal period in a young woman's life in the Hispanic culture. For many, it is a time of sorting and establishing future aspirations or simply trying to survive within the dominant American culture that is distinctly different from her own Mexican traditions. This struggle to balance Mexican and American cultures may indirectly impede development of an embodied sense of self. Low self-esteem affects educational experiences within the school environment, resulting in the incompleteness of high school. Consequently, coming of age, a conflict of cultures coupled with low self-esteem are potential factors that affect the at-risk Hispanic youth population from obtaining academic success, especially at the high school level. This study aimed to examine the effectiveness of after-school arts programs in advancing academic achievement for at-risk Hispanic women, and explored the pertinent factors that impede academic success.

After-school arts programs assist with efforts to offset factors that impede the academic success of at-risk Hispanic women. In addition, after-school arts programs are seen as effective supplemental resources for traditional school education. There are positive benefits for youth involved in such programs (Brice Heath & Roach, 1999). After-school arts programs afford young women with ample outlets to creatively and artistically express themselves and as a result, the youth may experience improvement in their self-esteem and develop positive social skills.

According to the National Center for Education Statistics (2005), dropout rates for Hispanic youth between the ages of 16-24 years-old during 1972-2002 has remained higher than those for other racial/ethnic groups. Overall, the percentage of all dropouts for the Hispanic population has reached over 41%. The rates for the Hispanic population have remained consistently higher than their counterparts: 39.2% for White and 15.1% for Black. In terms of

dropout rates for gender differences among the Hispanic group, female's dropout rates are lower than those of Hispanic males (43.3% and 56.7%, respectively). However, there is growing interest in the prevention of female Hispanic high school dropouts.

This project explored the benefits of after-school arts programs in the lives of at-risk adolescent Hispanic females. The paper is divided into four chapters: introduction of study and methodology, extensive review of literature, findings, and summary and discussion.

Statement of the Problem

The purpose of this study was to examine the role of after-school arts programs and their potential to build a positive sense of self and nurture creative expression for at-risk adolescent Hispanic women. Recent debates in arts education have focused on the crisis of diminishing arts education curricula in schools and its potential to motivate and have positive effects for at-risk youth (Fiske, 1999; Gasman & Anderson-Thomkins, 2003). There is also focus on the increasingly high school dropout rates among at-risk adolescent Hispanic women and promoting academic success among Hispanic youth (Hernandez, 1995; Martinez, DeGarmo, & Eddy, 2004). Arguments supporting the effect of arts education include the contribution after-school arts programs make to academic performance. As a result of participation in after-school arts programs, teen girls learn new skills and develop a positive sense of self that can transform their lives (Weitz, 1996), which may contribute to improvement in academic performance.

Research focuses on issues related to at-risk adolescent Hispanic women, including the rapid growth of the Hispanic population within the larger population (Ginorio, 2001), especially in current times when teenagers experience unique social issues, including peer pressure (Sosa, 1990, Romo, 1998, Zambrana & Zoppi, 2002). Consequently, overwhelmingly high dropout rates among adolescent Hispanic women are evident; however, literature reveals limited data

related to the cultural issues and educational experiences affecting Hispanic teen girls that result in high school dropout (Zambrana & Zoppi, 2002).

The increasing dropout rate among Hispanic youth has generated interest finding solutions to promote academic achievement (Hernandez, 1995; Ginorio, 2001). Research shows that improvement in self-esteem and developing a healthier perspective on life may increase academic performance (Clawson & Coolbaugh, 2001; Weitz, 1996). Research suggests that after-school programs are particularly effective vehicles for building positive characteristics such as self-esteem, resilient tools, and coping skills, while also helping to decrease risk factors that may contribute to delinquent behavioral problems such as not completing high school (Campbell, 2001; Clawson & Coolbaugh, 2001; Fiske, 1999; Gasman & Anderson-Thomkins, 2002; Mattingly, 2001; Weitz, 1996). However, little has been written about the social and cultural issues and their impact on the educational experiences of adolescent Hispanic women, and consequently need to be into consideration for further study.

Purpose Statement

The purpose of this study was to examine the effectiveness of after-school arts programs and their potential to build a better sense of self and foster creative expression for at-risk adolescent Hispanic women. In this study, I examined the positive characteristics associated with participation in after-school arts programs that may contribute to enhancing the academic performance of these students. However, I discovered social and cultural issues and educational experiences that may impede academic performance of at-risk adolescent Hispanic women during the course of the literature review and should be taken into further consideration.

Methodological Paradigm

The main factors that influenced the research approach of this study were my personal experiences as part of the Hispanic community and professional experiences working closely with the Hispanic youth. My desire to help the at-risk Hispanic youth population, specifically adolescent women, to find ways improve their future, is at the heart of my research. Therefore, these experiences brought certain biases to this study. In effect, these biases may have shaped my perception and interpretation of the collected data. As a result, I employed the qualitative research approach positioned in the critical social science methodological paradigm it deals with “real people” and the notion of “social change” (Neuman, 2003) by providing practical information as a basis for individuals to take action.

Research Questions

The primary question that guided this research was: How might after-school arts programs contribute to enhancing the academic performance of at-risk adolescent Hispanic women?

Related questions included:

- How might after-school arts programs build a better sense of self for Hispanic teen girls?
- What types of programming elements are needed to design effective after-school arts programs?
- Can the cultural and social issues and educational experiences of adolescent Hispanic women be addressed in these art programs?

Definitions

The following words have been defined for the purpose of this study:

Adolescent women: In this study, adolescent women refer to individuals in middle and high schools, aged 13-18 years old.

After-School Arts Program: A program focused on providing youth with a safe place for extracurricular and art activities from Monday through Friday and during non-school hours.

At-risk: Youth from culturally impoverished communities, which are defined as residents with low academic achievement that live in or below poverty level (\$15,000), have “high incidence of violence,” “lack of access to resources, insufficient funding for services,” crime and gang activity, or lack of interest from community businesses (Gasman and Anderson-Thomkins, 2002; Mattingly, 2001, Sosa, 1990).

Hispanic/Latinos: “People, who classified themselves as ‘Mexican, Mexican-American, Chicano’, ‘Puerto Rican’, or ‘Cuban’ – as well as those who indicate that they are ‘other Spanish/Hispanic/Latino,’ include those whose origins are from Spain, the Spanish-speaking countries of Central or South America, the Dominican Republic. Origin can be viewed as the heritage, nationality group, lineage, or country of birth of the person or the person’s parents or ancestors before their arrival in the United States” (U.S. Census Bureau, 2000).

Mexican-American: A person of Mexican descent living in the United States.

Out-of-School Time: Hours between 2 p.m. and 6 p.m. These hours are considered peak time for “juvenile crime and risky behavior” and youth are at a higher risk of becoming a “victim of crime” (National Youth Prevention Resource Center, 2001).

Delimitations

The delimitations for this study included the following:

- A nation-wide search to identify and select an after-school arts program.
- After-school arts programs active in community-based arts organizations or secondary school campuses.
- At-risk adolescent Hispanic women in middle and high school, ranging in age from 13-18 years-old as participants.

Limitations

This study used purposive sampling. The selection of an after-school arts program was based on the programming elements and the program's ability to serve the at-risk Hispanic youth population. Consequently, the findings of this study cannot be generalized to other types of after-school arts programs and could be subject to other interpretations.

Significance of the Study

A study of the evolving trend of after-school arts programs as effective contributors to enhance academic achievement was important for several reasons. First, the concern of high dropout rates of adolescent Hispanic women. Second, understand the potential benefits of the adolescent Hispanic women participating in after-school arts programs. I anticipated that the results of this study would: 1) suggest future research areas that impede academic achievement, such as the cultural and social issues with respect to educational experiences effecting adolescent Hispanic women; and 2) benefit the field of arts administration by fulfilling a prominent research gap.

Methodology

This study used the exploratory research method to gather information (Neuman, 2003). I conducted an extensive literature review and case study. The case study looked closely at an after-school arts program to assess the overall program's effectiveness to enhance academic achievement. A nation-wide search to identify and select a potential site was conducted.

Site Selection

The selection of an after-school arts program was based on the following criteria: active enrollment of at-risk Hispanic youth, specifically female; a developed arts education curriculum, in no specific art discipline; focus on relevant social, cultural and educational issues; and a program held at either secondary schools or community-based arts organizations. The process of the site selection entailed choosing the prospective after-school arts program and contacting the appropriate administrative personnel (director, coordinator, and teacher) and artistic personnel to introduce and discuss the details of this study.

Anticipated Ethical Issues

For this study, I included an extensive literature review and case study of an after-school arts program. There were no foreseeable risks to the administrative personnel recruited for the study. I employed the strictest form of precautions, such as clear articulation of research objectives, signed consent forms from all participants, and use of pseudonyms to replace the names to maintain the rights and confidentiality of the participants.

Data Collection and Analysis Procedures

Data was collected by conducting a case study from an after-school arts program in Santa Ana, California. A variety of qualitative data collection techniques were used to gain an understanding of the effectiveness of after-school arts program for at-risk adolescent Hispanic

women. I conducted interviews, gathered after-school arts program documentation and archival materials, and made site observations. Targeted interviewees were the administrative personnel (director, coordinator, or teacher) and artistic personnel. Interviews entailed a one-time session for a minimum of 45 minutes and were audio-recorded when permitted and then transcribed.

Data Collection Instruments

I developed the following collection instruments for this study: Data Collection sheet for the analysis of the collected document and archival materials, Interview Protocol sheet, a list of Semi-structured questions for a more focused interview the administrative personnel, and a list of Pseudonyms for interviewees (see Appendices B1-BC4). In addition, I took observational notes of the site.

Recruitment and Consent Forms

The initial contact to recruit a potential site for the in-depth case study was communicated via email (sample of script, see Appendix C1) and addressed to the administrator responsible for managing the after-school arts program. A letter addressed to the appropriate administrative personnel was enclosed with a consent form to give written consent to participate in the interview (see Appendix C2). The consent form also stated that the interview would be audio-recorded. In addition, each letter included the contact information of the researcher, the researcher's advisor and described the plans to safeguard data and maintain confidentiality by the researcher.

Data Management and Confidentiality

All completed research instruments and interview notes, along with the remaining documents pertaining to the study were stored safely in a locked file cabinet in a secure location. I was the sole person with access to the files throughout the course of data collection and

analysis. I arranged to destroy all data collected, which included completed consent forms, research instruments, interview notes and audiotapes in December 2005. There was no further use of the aforementioned materials upon completion of the study and final narrative.

Coding and Analysis Procedures

I utilized the code technique to identify emerging themes and relevant sub-themes during the analysis process. The major concepts, or emerging themes, of this study were: 1) Program Design, and 2) Program Outcomes and Benefits. I focused on these two concepts during data collection and organized them into two separate categories. Preliminary coding reflected these two categories: PD code for program design, PO code for program outcomes and PB for program benefits. Other potential codes reflecting sub-thematic topics emerging from the two major categories were coded accordingly.

Validity

The following three strategies were used to ensure validity of the study: triangulation, member checking and peer-debriefing (see Appendix A). Triangulation of data entailed collecting data through multiple sources was utilized. In this study, I used interviews and gathering of program literature and archival material as multiple sources of data collection. Member checking involved consulting with adult participants and data checked through the analysis process to ensure authenticity and truthfulness. However, member checking did not include reviewing of the narrative process. Finally, a graduate student or knowledgeable professional experienced in working with at-risk Hispanic youth and after-school arts programs was used for peer-debriefing.

Chapter 2: Literature Review

There are high dropout rates among Hispanic youth, especially among adolescent women. According to recent literature, low levels of academic achievement for adolescent Hispanic women may be a consequence of complex interactions such as low-economic status; poorly funded schools; lack of financial resources; cultural, social and language barriers; and lack of role models (Tapia, 2000; Weitz, 1996), especially ethnic female roles models (Zambrana & Zoppi, 2002). It has been shown that these factors may have a direct or indirect affect on the educational experience of adolescent Hispanic women creating more significant challenges for women than adolescent men. Research has demonstrated that arts education can have positive, long-term influences for at-risk youth from enriching their lives to developing coping mechanisms to building positive self-image (Campbell, 2001; Gasman & Anderson-Thomkins, 2002; Mattingly, 2001).

The literature review is divided into three distinctive sections. The first section will provide an overview of the benefits of arts education in the lives of at-risk youth. The second section is a discussion on the “out-of-school time” concept and the current trends in after-school programs. The final section focuses on the cultural and social issues with respect to education experiences that may attribute to the low academic achievement amongst adolescent Hispanic women.

Arts Education

Arts education is generally understood to encompass four disciplines: the visual arts, the performing arts (including music, dance, or drama), literacy, and the media arts (including film, television and radio). According to a report on arts education conducted by the National Endowment for the Arts (1988), arts education aims to enrich students with the ability to “create,

communicate, understand and make informed and critical choices” (p.1). Furthermore, reasons for the necessity of arts education in schools, namely: “to understand civilization, to develop creativity, to learn the tools of communication, and to develop the capacity for making wise choices among the products of the arts” were addressed (NEA, 1988, p. 2).

Debate about the direct effect of arts education on academic performance and the removal of arts education from public school curricula make it difficult to determine the effects of arts education on students. Three factors impacting arts education in elementary and secondary schools are: 1) budget cuts; 2) a greater emphasis on national standards and testing, which has resulted in limiting arts education in the classrooms, and 3) new teachers who have no formal training in the arts and are not equipped with the tools to effectively teach the arts (National Institute on Out-of-School Time, 2004).

Alternatively, after-school arts programs are considered effective vehicles to introduce children and youth to the arts. In addition, these programs are seen as a “strategy for building academic success” and “promote young people’s success in school and in other parts of their lives” (Piha, Miller, 2003).

After-school arts programs are receiving greater attention as a result of arts education cuts from the school curricula. After-school programs are increasingly viewed as vehicles to support arts education and enhance academic achievement. Furthermore, they are becoming additional sources to help at-risk youth populations by addressing the needs and risks involved with leaving children and teenagers alone and without adult supervision after their release from school (Lumsden, 2003).

After-school Arts Programs

Emphasis on after-school arts programs and their benefits emerged during the 1990's with the *Champions of Change: The Impact of the Arts on Learning* initiative. This initiative examined the impact of arts education during regular school hours and "out-of-school" settings among the at-risk youth population (Fiske, 1999). The result of the report revealed that youth "attain higher levels of achievement through their engagement with the arts." Moreover, it was proved that arts education can help at-risk youth to deal with their circumstances (1999).

After-school programs were commonly viewed as child-care facilities that provided supervision while parents worked during the before- and after-school hours prior to the formalization of after-school programs as supplemental resources for traditional school education (Shumow, 2001). After-school programs were geared towards providing youth with a safe place for extracurricular activities. This early programming focused on recreational activities, such as sports, rather than enrichment or art programs that would develop a youth's academic skills or provide outlets for creative expression. Realizing the limited nature of after-school programs, programs began to evolve from traditional recreational programming into more comprehensive programs. New after-school programs incorporated enrichment programs and offered supplemental academic instruction, which included arts education (Coltin, 1999; Shumow, 2001).

It has been shown that children and youth are at a greater risk of engaging in delinquent behavioral patterns outside of school hours (National Institute on Out-of-School Time, 2004). The hours between 2 p.m. and 6 p.m. are peak time for "juvenile crime and risky behavior" (National Youth Prevention Resource Center, 2001). These behavioral patterns can be attributed to the lack of adult supervision, going home to an empty house and excessive television watching

(Lumsden, 2003, National Institute on Out-of-School Time, 2004). Research suggests that after-school programs help children and youth “to develop a broad range of skills” and a positive sense of self by providing a safe and healthy environment (Piha & Miller, 2003).

After-school arts programs continue to emerge as effective vehicles that afford children and youth other educational and creative opportunities. The designs of such programs bring back (and in some instances, introduce) the arts into the school systems. Furthermore, these programs receive attention because of the positive impact they infuse into youth society, especially for children and youth from inner-cities who are in danger of engaging in delinquent behavior. After-school programs are no longer seen merely as child-care facilities. They are safe places for children and youth to learn new skills and interests, develop social skills and serve as outlets for creative expression. Overall the youth in after-school programs and activities appear to benefit from their involvement and participation.

Consequently, after-school programs are located in community-based organizations and elementary and secondary schools. Although, after-school programs in schools are feasible, many schools cannot afford to implement the programs. Gradually, other organizations are beginning to implement after-school programs.

Realizing this, it is imperative to consider the type of programming implemented in order to deliver positive development outcomes of participants. According to Piha and Miller (2003) in order to obtain the most from after-school programs there are five “critical features” that appear to promote the successful development of youth. These “critical features” are:

- 1) Physical and Emotional Safety – safe facilities, safe peer group interactions; 2) Supportive Relationships – relationships providing warmth, guidance and support; 3) Opportunities to Belong – opportunities for meaningful inclusion, acceptance and support for culture competence; 4) Support of Efficacy and Matterings – practices that promote youth empowerment, autonomy, responsibility and meaningful challenge; and 5) Opportunities for Skill Building – exposure to

intentional learning experiences and to learn physical, emotional, cultural, intellectual, and social skills (Piha & Miller, 2003, p. 2).

After-school arts programs offer a safe place for adolescent women and provide exposure to the arts and other learning opportunities that foster creative expression, develop positive coping skills, build self-esteem and learn new skills that can enhance academic performance (Brice Heath, 1999; Weitz, 1996).

At-risk Adolescent Hispanic Women

In order to understand the effectiveness of arts programming, it is necessary to consider the factors that may hinder academic performance of adolescent Hispanic women. The dropout rate among at-risk Hispanic adolescents has continued to draw attention in today's world where teenagers are experiencing greater social and peer pressure than ever before. The social and peer pressure issues are especially prominent for the adolescent Hispanic female demographic, which exhibits high dropout rates. The social and peer pressure issues affecting the Hispanic adolescent female populations' educational achievement has been explored in the past. However, recent literature addressing them is minimal (Zambrana & Zoppi, 2002).

The increasing number of school dropouts among at-risk Hispanic youth has led to an interest in finding solutions for improving self esteem, a healthier perspective on life, building of resiliency, and enhancing academic performance (Clawson & Coolbaugh, 2001; Weitz, 1996). Research suggests after-school arts programs are particularly effective vehicles for building positive characteristics such as self-esteem, resiliency, and coping skills, while also helping to decrease risk factors that can contribute to delinquent behavioral problems (Brice Heath, 1999; Campbell, 2001; Clawson & Coolbaugh, 2001; Gasman & Anderson-Thomkins, 2002; Mattingly, 2001; Weitz, 1996). In reviewing the literature, it appears that after-school arts programs promote enrichment and positive growth for at-risk Hispanic youth. However, further

research in the effectiveness of after-school arts program to enhance academic achievement of adolescent Hispanic women is needed.

According to recent literature, low levels of academic achievement for adolescent Hispanic women may be a consequence of complex interactions between low-economic status; poorly funded schools; lack of financial resources; cultural, social and language barriers; and lack of ethnic role models (Tapia, 2000; Weitz, 1996, Zambrana & Zoppi, 2002). Research has revealed that participation in the arts has had positive influences in the lives of youths by providing outlets for personal and creative expression. The opportunity for personal and creative expression to in turn may manifest into positive characteristics, serving as tools to empower the participants (Brice Heath, 1999; Gasman & Anderson-Thomkins, 2003).

Based on the literature review, there is no single factor influencing low academic achievement amongst at-risk adolescent Hispanic girls. On the contrary, there are several factors that influence and affect academic performance of at-risk Hispanic students. Factors include inappropriate educational climate, poor curriculum, lack of support from teachers (Hernandez, 1995; Romo, 1998; Ross-Leadbetter & Way, 1996; Wycoff, 1996), insufficient ethnic role models (Ginorio & Huston, 2001; Rhodes & Davis, 1996; Zambrana & Zoppi, 2002), and other elements associated with low socioeconomic status (Ginorio & Huston, 2001; Ortiz, 1995; Romo, 1998).

With regard to low academic attainment of at-risk Hispanic teen girls, there are external and internal environmental elements that directly and indirectly contribute to a low level of academic success. The external environmental elements are “social context” characteristics. According to a study conducted by Ginorio & Huston (2001), the “social contexts” are comprised of families, peers and schools. In addition to the “social context,” interaction between

individuals and society, especially in school, may impede educational outcomes for at-risk Hispanic girls (Ginorio and Huston, 2001). The individual's struggle for "identity development" can be associated with the internal factors. The individual characteristics are formulated by cultural and self-values, which may greatly differ from that of mainstream values. Adolescent Hispanic women struggle to mediate two domineering cultures: American and Mexican. This struggle impacts their daily lives, which may ultimately affect their academic performance.

The adolescent Hispanic woman's perception on education and her self assessment might be influenced by the interaction between the community characteristics and their identity development. Additionally, tension between "their culture" (Mexican) and "the mainstream culture" (American) may exist. This tension may further add to the difficulties of attaining academic success. The remainder of the literature review will explore and discuss the communities (family, peer and school) and individual characteristics, respectively to better understand how the "communities" characteristics and identity development within the mainstream culture might shape the current educational trend of at-risk Mexican-American women.

First, it is recognized that family and the family dynamics are an integral part of the Hispanic community. According to research, most Hispanic families value education and academic success, encouraging their children to attend college (Ginorio & Huston, 2001). However, families continue to reinforce cultural values, traditions and gender roles that shape a youth's initial perception of himself or herself (Ginorio & Huston, 2001, Rotheram-Borus, *et al.*, 1996, Erkut, *et al.*, 1996). These perceptions go on to shape the upbringing of adolescent Hispanic women, which differs from that of boys where gender roles and family obligations are persistent.

Hispanic young women are infused with cultural values, beliefs and traditions that the family believes are important traits to better socialize them into the world (McLean-Taylor, 1996). In addition, the young women are taught traditional traits of Hispanic women, which are dependent, submission, and responsibility (McLean-Taylor, 1996; Gonzalez-Ramos et al., 1998 cited in Zambrana & Zoppi, 2002; Romo 1998). Emphasis on cooperation, and respect for authority (Erkut, *et al.*, 1996) and their actions and friends are closely monitored (Ginorio & Huston, 2001). Furthermore, there is minimal emphasis on individuality. As Anzaldúa (1999) states:

Much of what the culture condemns focuses on kinship relationships. The welfare of the family, the community, and the tribe is more important than the welfare of the individual. The individual exists first as kin—as sister, as father, as [godfather]—and last as self (p. 40).

Cultural beliefs and values may influence the female's perception of herself, which may conflict with the perception of women's role in the "the mainstream American culture." Therefore, tensions arise for adolescent women between the expectations of preserving the traditional customs and beliefs (respect of family and parents) while maintaining a connection to the mainstream customs and beliefs in independence and individuality.

In an effort to retain their cultural beliefs and values, Hispanic girls are confronted with another aspect of the mainstream culture: peer group influence. In addition to family and parent's influence, peers can also have a profound affect on a youth's life and impede education (Ginorio & Huston 2001; Romo, 1998). Ginorio and Huston (2001) state, "For girls still shaping their sense of self, peers play an important role in deterring or encouraging academic achievement and forming a self that aspires to academic excellence. The influence of peers can either encourage or are dismissive of academically successful selves" (pg. 27). Also, peer groups can play a pivotal role in a girl's choice to engage in sexual activity and risky behaviors such as experimenting with

drugs, alcohol and other delinquent behaviors (Ginorio & Huston, 2001; Zambrana & Zoppi, 2002). Engaging in these risky behaviors may deter a young woman's educational goals as she tries to form an identity that encompasses both her traditional culture with the mainstream culture and the notion of trying to "fit in."

Schools and the school climate are the most prominent factors that shape the experiences of Hispanic adolescents (Ginorio & Huston, 2001; Romo & Falbo, 1996). Research reveals that students from low socioeconomic status are most likely to attend under-funded schools, which may have inadequate educational resources for students to advance or successfully transition to post-secondary education (Ginorio & Huston, 2001; Ortiz, 1995). Ginorio and Huston (2001) examined the elements associated with the school institution and how these elements may influence an at-risk adolescent Hispanic women's academic performance. The school elements studied were teacher preparation, guidance counselors, English language barrier, school environment, transition into work or college, and lack of role models and opportunities or resources.

Collectively or independently, the school elements are critical components of an adolescent Hispanic women's overall school experience. Furthermore, the school elements become influential in her academic advancement—whether completing high school or successfully transitioning to post-secondary education. For instance, teachers and guidance counselors can play a pivotal role on a student's sense of self and academic performance based on their daily interaction and involvement with students.

With respect to teachers, research supports the notion that the lack of preparation of teachers to "effectively deal with gender issues" or learn about cultural differences may impact Hispanics' academic achievement (DeBlassie & DeBlassie, 1996; Ginorio & Huston, 2001;

Romo, 1998). Furthermore, teachers and guidance counselors' preconceived notion of the low academic performance of Hispanic students may also alter students' progress in school (DeBlassie & DeBlassie, 1996; Ginorio & Huston, 2001). Grandara (1982) supports this idea stating, "Students were found to respond to the "beliefs" that educators and administrators have about their educational future" (cited in Wycoff, 1996, p. 148). Furthering misconceptions or "racial biases," Ogbu (cited in Davalos et al. 1999), describes these interactions as "cultural discontinuity in which teachers and students make attributions about the others' traits and perceived deficiencies rather than viewing these differences in behavior as a result of cultural differences" (p. 66). As previously discussed, teachers (and counselors) play a pivotal role in influencing all the students' "academic motivation" to succeed. In the case of Hispanic students, Brophy (cited in Davalos et al. 1999) emphasizes, "it is consequential that teachers socialize a sense of academic motivation in all students as well as help minority children realize their fullest potential" (p. 66).

The final element that may impede an adolescent Hispanic women's educational success is her identity and individual traits directly influenced by her cultural beliefs and values. According to Anzaldúa (1999), Mexican-American teen girls struggle with the notion of being from two distinct cultures and the difficulty to form a strong bridge between American and Mexican cultures. Anzaldúa explains:

Cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems, *la mestiza* undergoes a struggle of flesh, a struggle of borders, an inner war...Like others having or living in more than one culture, we get multiple, often opposing messages. The coming together of two self-consistent but habitually incompatible frames of reference causes *un choque*, a cultural collision (p. 100).

Individual traits and values are also directly influenced by the external elements adolescent Hispanic women may encounter daily, especially in school. A study conducted by

Rotheram-Burus et al., (1996) examined the “nature of identity development” and how school environments—whether positive or negative—influenced the “adolescent’s identity search, adjustment and achievement.” Identity in this context refers to the importance of maintaining the “values of the family and communities” and retaining “a sense of ethnic identity” while immersing themselves into the “new” culture (Ginorio & Huston, 2001; Rotheram-Burus *et al.*, 1996). As a result of coming to grips with their identity, Hispanic teen girls struggle with the challenge of retaining their cultural beliefs and values while learning the mainstream culture in their school environment. Furthermore, acculturation and assimilation play a pivotal role in the identity development and educational progress of students. These processes can either lead to academic success or hinder academic progress for at-risk adolescent Hispanic women. Research on how adolescent Hispanic women cope with these two concepts needs further exploration.

The external and internal elements that encompass various issues discussed may have important associations with the lack of educational attainment and low academic achievement of adolescent Hispanic women. At-risk adolescent Hispanic women face two obstacles of retaining their cultural beliefs and values and gender roles of a Hispanic woman, and trying to conform to the mainstream culture that encourages individualism and independence. These conflicting tensions may cause internal turmoil that may alter a positive sense of self and hinder educational success. Erkut et al., (1996) state “a girls’ high self-regard has been associated with motivation to achieve (academically and in a career) and confidence in her ability to achieve” (p. 54). In the previous discussion of after-school programs, Erkut et al. further state that the popular activities that make them feel good and may ease a Hispanic adolescents’ struggle were sports and arts.

After-school programs cannot only provide recreational activities to students but also art programs that may foster a better sense of self based on the current trends and effectiveness of

after-school programs. For at-risk adolescent Hispanic women a positive sense of self may result from participation in after-school arts programs and may have positive results on a young woman's performance in school and contribution to society. After-school arts programs may be a platform that affords adolescent Hispanic women the space needed to address some of the issues Hispanic young women currently face.

Chapter 3: Findings

Introduction

In this chapter, I analyzed the data collected from a case study conducted at Saint Joseph Ballet (SJB), a community arts organization in Santa Ana, California. Data was collected in order to study the effectiveness of after-school arts programs and their potential to enhance academic achievement, relative to the literature and current research.

Findings were organized into three topical areas: 1) program design, 2) program outcomes and program benefits, and 3) organizational structure. In addition, I analyzed the collected data within the context of related questions posed in Chapter One, as noted in the following paragraphs:

Program design:

- How might after-school arts programs contribute to enhancing the academic performance of at-risk adolescent Hispanic women?
- What types of programming elements are needed to design an effective after-school arts program?

Program outcomes and benefits:

- How might after-school arts programs build a better sense of self for adolescent Hispanic women?
- Can the issues and educational experiences of adolescent Hispanic women be addressed in these arts programs?

Context of the Organization

Santa Ana is the largest city in Orange County, California. It is a community of approximately 342,510 residents, of which over 75% is comprised of Hispanic or Latino (of any

race) community. Other racial groups that comprise the population in the city are: White 42.73%, African-American 1.70%, Asian 8.81%, and below 5% are classified as Other (U.S. Census Bureau, 2000). Based on the U.S. Census (2000), the median income for a household in Santa Ana was \$43,412, and the median income for a family was \$41,050. The total per capita income for the city was \$12,152 and 19.8% of the population and 16.1% of families were found to be below the poverty line.

Saint Joseph Ballet (SJB), founded in 1983, is a community arts organization located in downtown Santa Ana. SJB offers free weekly dance classes, in addition to academic and family services, to low-income children in the community. Over 90% of the student participants at SJB are comprised of the Hispanic community from the area and neighboring communities which includes individuals below poverty line. SJB's main objective is to help the students attend college. Accordingly, the organization's mission has remained strong and constant for more than 20 years, reading:

Founded in 1983, Saint Joseph Ballet empowers low-income youth from diverse neighborhoods to strengthen self-esteem, self-discipline and a sense of accomplishment through dance, academic and family programs ("The SJB mission statement", n.d.).

To date, SJB has served an estimated 400 students, ages 9-18 in 2005, of which over 85% are female participants.

SJB was selected for this case study because the organization fit two primary criteria: the high enrollment of adolescent Hispanic women and the arts education curriculum. The first criterion was the high enrollment of at-risk Hispanic youth, specifically female participants in the after-school arts program. Although, SJB serves both boys and girls, over 85% are female participants. Although, SJB serves students from different ethnic/racial groups from the

neighboring communities it is primarily comprised of the Hispanic population. The second criterion was the implementation of an arts education curriculum. SJB offers intensive dance training to all youth participants. The dance program offers dance classes in both Ballet and Modern.

Findings

For the purpose of this study, two separate semi-structured interviews were conducted with the SJB Program Administrators on August 09, 2005. I conducted the first interview with Mario Trejo, the Academic Manager of the Academic Programs. Trejo has been with SJB for three years working and overseeing all of the academic programs offered by SJB. I conducted the second interview with Melanie Rios Glaser, the new Artistic Director for SJB who began her job in June 2005. As Artistic Director, Rios Glaser oversees the entire dance program of SJB and the related artistic components. Prior to succeeding the former artistic director and founder of SJB, Rios Glaser was a guest choreographer and teacher for SJB since 1999.

Program Design

When asked how after-school arts programs might contribute to enhancing the academic performance of at-risk Hispanic youth both Trejo and Rios Glaser emphasized SJB's program design as instrumental. SJB services were designed into three distinctive year-round core programs, which structure around a "holistic approach" to ensure academic excellence (M. Trejo, personal communication, August 9, 2005). The three program components of SJB identified by SJB's Program Administrators during the interview were: 1) dance program, 2) academic services, and 3) family services. Each of these program components will be discussed in detail in the following paragraphs. Other supplemental programs that SJB offers to all student participants include annual performing opportunities and outreach programs.

The designs of SJB's core programs are centered on the implementation of "consistency and continuity" and emphasis of "high standards" in the services provided to the community (M. Trejo, personal communication, August 9, 2005). As evident from both interviews, the "consistency and continuity" and "high standards" elements were the building blocks in the overall effectiveness of SJB's after-school arts program. During the data analysis, the "consistency and continuity" and "high standards" elements appeared in the design of each SJB's programs. According to Bodilly & Beckett (2005), research has moved toward the development of "standards" for organizations that provide service for youth. Program factors associated with positive outcomes and the utilization of standards include "high expectations and positive social norms, a supportive emotional climate, a clear mission and stable, trained personnel" (Bodilly & Beckett, 2005, p. xv). This supports SJB's focus on expectations or "high standards" that encourage excellence within their students.

The first component of SJB's program design is the arts education curriculum, which revolves around dance. The "consistency and continuity" and "high standards" became apparent in discussions of the dance program during the interviews and observations conducted. Fifty-four weekly dance classes are held Monday through Saturday at SJB and are taught by well-qualified, artistic dance professionals from all over the nation. There are approximately fifteen levels of dance instruction at SJB ranging from beginning to advance levels. According to Rios Glaser, the dance program is a mix of Ballet and Modern dance (personal communication, August 9, 2005). The students begin with Ballet instruction twice a week upon entering SJB. Students progress to take advanced modern dance classes five times a week, in addition to Ballet, in the final two years of their involvement with SJB. This dance component also offers students the

opportunity to perform in SJB's highly regarded annual dance performance held at a prominent local theater, which further promotes high standards and achievement.

It is important to note that one unique aspect of SJB's programs and services is the organization's emphasis on the students' academic progress. SJB offers two additional programs that contribute to academic achievement in adolescent Hispanic women. The additional programs are the academic programs and family services, which complete the "holistic approach" of SJB's after-school arts program.

SJB's academic program focuses on the process of applying to college while students are in middle and high school. Inevitably, the academic programs support SJB's main objective of helping students attend college. According to Trejo, 94 percent of SJB's student participants attend college (personal communication, August 9, 2005). In essence, students who participate in SJB's after-school arts program successfully graduate from high school. Three particular features of the academic program and the values of "consistency and continuity" and "high standards" are apparent in the program, which offers multiple resources and computers for students to use. Students are welcomed to utilize these resources throughout the week. A second feature of SJB's academic program is the tutoring services provided. According to Trejo, students whose GPA drops below 3.0 are required to attend tutoring sessions "twice a week" and work "individually with tutors" (personal communication, August 9, 2005). This service is offered weekly from 3:30 - 7:30 P.M.

The third most important feature of SJB's academic program is the college preparation seminars provided for students in middle and high school and their parents. The seminars include classes in Standard Assessment Test (SAT) preparation, five-week personal statement writing,

the college selection process and the college application process, and the financial aid application process. The academic services are open and free to the students enrolled at SJB.

As part of the academic program, SJB's family services are oriented toward serving both students and their parents. SJB's family services offer annual educational seminars on issues pertinent to the participating families. Seminars address issues such as health, personal finance, parenting skills and crisis intervention. The "consistency and continuity" of this service was found to be beneficial because it ensured parents' involvement with SJB, and more importantly involvement in the life and future of their children.

With this case study, it became evident that the dance component alone may not be the only contributing factor enhancing academic performance. SJB's additional programs, academic and family services, play a vital role in building a strong foundation for the students to achieve academic success.

Trejo reiterated the SJB's emphasis of "high standards" and the "consistency and continuity" when asked what programming elements were needed to design an effective after-school arts program. He stated:

...it's an all-around approach where we try to help our families... the all-around [high] standards that we have for our students and families. Just from dance alone, they have to maintain a certain level of attendance percentage... We have a dress code [they must adhere to]... if they [a student] shows up two minutes late to class, they can't take class... So those little things—that just being strict with them will teach them responsibility and self-accountability (M. Trejo, personal communication, August 9, 2005).

In addition to the implementation of "high standards" and "consistency and continuity" elements both Rios Glaser and Trejo referred to the level of commitment required of the students at SJB. Rios Glaser stated:

What distinguishes us is that it is a program that takes you seriously in the sense that it is considered a high-quality artistic experience that has transformational capacity over their [the students'] lives. So rather than it be a more superficial experience where youth is encouraged to dabble in the arts, it really is what is required of them...a much more serious commitment to participate in the program [SJB] (M. Rios Glaser, personal communication, August, 2005).

Trejo further emphasized the notion of commitment that links after-school arts programming with the element of “high standards” by stating:

Overall it's the commitment that we ask of the students. This isn't just a place for them to come in and hang-out after-school...going back to the [high] standards...we expect a lot of the students to be just as committed, to be able to maintain their attendance level, to raise their GPA, and to be able to go on to college (M. Trejo, personal communication, August, 2005).

Overall, SJB programs are structured on the constant and continuous participation of their students. Students enter SJB as young as nine years old and leave as old as eighteen years old. The coupling of both the “high standards” and “consistency and continuity” further supports SJB's focus on excellence. Consequently, a major result of the students' participation is that the majority of the student body graduate from high school and many continue their education at the collegiate level. Therefore, it is apparent that the three components of SJB's programming—emphasis on the arts, academic programs and family services—are what make this a unique and effective after-school arts program serving at-risk adolescent Hispanic women.

Organizational Structure

In addition to program design, SJB's effective organizational structure also contributes to effectiveness in the after-school arts program. Organizational structure, in addition to other program factors, such as parent involvement, impacts the creation of a positive and healthy learning environment for SJB students. For many students, SJB is affectionately known as “The Ballet,” and their “second home.” The result of creating such an environment is essential to the

students' overall experience in the arts program. Over the years, SJB has transformed itself into "a place for them [students] and where they feel comfortable" since many hours are spent after-school at "The Ballet." Rios Glaser further emphasized the importance of having a "building" for the students to come to, which portrays the feeling of being valued and "deserving" (personal communication, August 9, 2005). SJB is a state of the art facility with plenty of dance studio space and a costume production room for performances. In addition, SJB has taken progressive steps to enhance the artistic component of the dance program with the new addition of a studio theater. Rios Glaser stated:

The building, the idea of having a facility that would honor who they [students] were was very important, and now the building of the studio theatre and with the idea that the youth deserve and they should be deserving of, is very good [and] well-provided opportunity (M. Rios Glaser, personal communication, August 9, 2005).

SJB's emphasis on the parents' involvement in family services and academic program is also a crucial factor of this after-school arts program's effectiveness. Parents, like the student participants, adhere to the same "high standards" and expectations as their children. Parents' involvement entails volunteering throughout the week at SJB, assisting with costume production, and attending the family seminars (M. Rios Glaser & M. Trejo personal communication, August 9, 2005). To further their involvement in SJB, parents are encouraged to be a representative on the Board of Directors.

The impact of having a solid organizational structure that includes a strong mission statement, and committed administrators and staff dedicated to nurturing and developing a broad range of skills, are beneficial for the at-risk youth. Research suggests that a safe and healthy environment, clear mission, and supportive emotional climate and integrated family (Bodilly & Beckett, 2005); supportive relationships, opportunities to belong, and opportunities for skill

building (Piha & Miller, 2003) are all “critical features” associated with promoting positive youth development. The “critical features” of effective after-school arts programs can be clearly found in the Saint Joseph Ballet.

Program Outcomes and Benefits

According to a report on arts education conducted by the National Endowment for the Arts (NEA, 1988), arts education aims to enrich students with the ability to “create, communicate, understand and make informed and critical choices” (p.1). In addition, after-school arts programs are “effective sites for learning and development . . . and involvement with the arts [is] the most powerful factor to success in and out of school” (Fiske, 1999, p. iv).

Arts education in after-school arts programs “offer opportunities for children and youth to learn new talents and develop a sense of self, well-being and belonging” (Chavez, 1997). Outcomes and benefits associated with SJB’s arts program provide such opportunities for students to “learn new talents” in this case dance, and build a “sense of self, well-being and belonging,” in addition to developing feelings of empowerment and academic success. As SJB’s Artistic Director, Rios Glaser stated:

The main component is to help them [students] thrive; to have an embodied sense of community; to reward commitment and motivation...learning basic self-motivation. I think it’s a true physical education to learn how their bodies work...to be able to feel more comfortable in [their] bodies...to be able to improvise and make spontaneous decisions (M. Rios Glaser, personal communication, August 9, 2005).

In essence, the positive learned traits of “thriving,” a gained “embodied sense of community,” and “self-motivation” can be applied to real-life situations, which the SJB students may face and that require good decision-making skills. The notion of empowering the students with the learned

positive characteristics or “critical tools” to develop a better sense of self and foster creative expression is apparent.

The “creative process” that youth eventually learn and experience during the course of their involvement in SJB’s dance classes is an important outcome of the dance program. Rios Glaser described it as more than just taking a dance class and learning the steps; rather it is the “creative process” that is empowering (personal communication, August 9, 2005). She described dance as a “wonderful experience” because of the process that youth undergo when releasing their inhibitions. She provided a clear description of the “creative process” stating:

I love when the youth come into the studio and they come with nothing. They are just wearing their dance clothes and they walk into this empty space and don’t have anything but themselves and we spend hours in there. From out of space where there is nothing, we create something. So I think that is very unusual. I think that we are used to hiding behind things... it takes a lot of courage to enter an empty space and be there with nothing but yourself and others the whole time and make [create] something (M. Rios Glaser, personal communication, August 9, 2005).

Rios Glaser further emphasized the benefits associated with the creative experience, stating that the students learn the ability to “express themselves with more sophistication and articulation” in comparison to their peers not involved in SJB (personal communication, August 9, 2005). Rios Glaser response further implies that arts education has a positive and profound impact on youth. The students obtain critical tools to assist them in their daily lives and an outlet for creative expression.

Furthermore, Rios Glaser shared some of her goals of the dance classes for the upcoming year when asked what the outcomes and benefits were for the young female constituents. She stated that the dance classes were aimed to teach the females to “thrive, feel ownership of their physical bodies, encourage new paths of thought, feel safe and explore and express themselves, and learn to trust themselves” (M. Rios Glaser, personal communication, August 9, 2005).

The female participants experienced a personal transformation by achieving a certain comfort level within themselves and developing courage through participation in the dance program (M. Rios Glaser, personal communication, August 9, 2005). Trejo further supports this positive change within the young women stating, “The dance classes help them with their self-esteem ... with the way they present themselves ... They [Alumni] would come back very confident women and they are very well-spoken and they feel comfortable speaking in public” (M. Trejo, personal communication, August 9, 2005). This further indicates that in addition to the females’ improved self-esteem and confidence they developed the essential “critical tools” to make “informed and critical choices.” Moreover, the students learned responsibility and self-accountability based on the “high standards” of SJB, a critical component of effective after-school arts programs.

Conclusion

In summary, SJB after-school arts program are effective vehicles for building self-esteem and developing vital social skills for at-risk adolescent Hispanic women. The young female participants involved in SJB were exposed to broad range of skills that promote success in their lives, during their involvement and participation in the after-school arts program and in their futures. In addition, it was found that the structure of the program design—which involved academic, social and family—was instrumental to achieve the positive program outcomes and benefits. The organizational structure provided the foundation in which the program design and program outcomes and benefits successfully exist for this after-school arts program.

Chapter 4: Summary and Discussion

Summary

The purpose of this study was to examine the effectiveness of after-school arts programs and their potential to enhance academic achievement by developing a better sense of self in at-risk adolescent Hispanic women. In this study, I conducted an extensive literature review and a case study at Saint Joseph Ballet in Santa Ana California in order to ascertain the effectiveness of after-school arts programs. The data collected were from interviews conducted with the program administrators, organizational documentation and archival material, and on-site observations.

Saint Joseph Ballet is a community arts organization serving the Hispanic community and other ethnic and racial groups in the neighboring areas of Santa Ana. During this study, it was revealed that the adolescent Hispanic women who were involved and participated in Saint Joseph Ballet after-school arts programs developed a better sense of self. It became evident that involvement in SJB's after-school arts program nurtured the Hispanic young women freedom to express themselves creatively through dance.

In Chapter One of this project the study was introduced and an extensive description of the study's methodology, including the research questions was given and discussed. In Chapter Two, discussion of topics included arts education, evolving trends of after-school arts programs and pertinent factors impeding the academic performance of at-risk adolescent Hispanic women were addressed in an extensive literature review. In Chapter Three, the findings of the effectiveness of SJB's after-school arts program in contributing to the academic performance of adolescent Hispanic women were revealed and discussed. The ways in which Saint Joseph Ballet sheds light on the research questions will be reported in the final Chapter.

Discussion

The analysis of the data collected during this case study at Saint Joseph provided insights into the research questions I posed in this study. In this discussion section, I respond to the following research questions:

1. How might after-school arts programs contribute to enhancing academic performance among at-risk adolescent Hispanic women?
2. How might after-school arts programs build a better sense of self for Hispanic teen girls?
3. What types of programming elements are needed to design effective after-school arts programs?
4. Can the cultural and social issues and educational experiences of adolescent Hispanic women be addressed in these art programs?

First, how might after-school arts programs contribute to enhancing academic performance among at-risk adolescent Hispanic women? During this case study, it was found that after-school arts programs can enhance the academic performance of at-risk adolescent Hispanic women. However, it was also found that the effectiveness of Saint Joseph Ballet's after-school arts program was not solely based on SJB's after-school arts programming. Two other essential components, aside from SJB's arts education component, also contributed to enhancing the academic achievement of the adolescent Hispanic women studied at SJB. These additional two programming components included the academic program and the family services offered by the organization. Both of the academic and family programs were essential components contributing to the success of SJB's after-school arts program and main organizational objective to assist students in attending college.

Essentially, the framework of the academic program is geared towards educating the students about the entire process of college preparation. The students begin the college preparation process once they enter middle school and continue into their senior year of high school. The academic program encompasses courses, which prepare students for the SAT, writing a personal statement and selecting and applying to colleges in addition to applying to financial aid and scholarships.

The family services offered by SJB are focused on both the students and their parents. The annual educational seminars are based on relevant, daily life issues surrounding the students and families. The critical aspect of this particular program component is the involvement and commitment of the student's parents. According to Bodilly and Becket (2005), parent involvement is an effective program factor associated with positive outcomes in both the organization and in their child's life and future.

Furthermore, the after-school arts programs such as Saint Joseph Ballet have been documented as effective in providing "positive alternatives" for at-risk youth. Proven results of the effectiveness of the SJB's unique after-school programs were discovered in an evaluation conducted in 1993. Based on the evaluation, it was found that SJB's after-school arts program had positive impacts for at-risk students. The findings included that students:

- Have higher than average self-esteem for their age, ethnicity, and income level
 - Understand the casual connection between their behavior and resulting consequences
 - Have a higher academic orientation than do their peers, and value the school environment as evidenced by their high overall grade point average of 3.0
 - Have learned to get along with others and are highly sociable
- (Available from <http://saintjosephballet.org/ProvenResults/1993Study/>).

The conclusions drawn from the analysis of the three program components of SJB—dance, academic, and family—implied that arts education solely offered at after-school arts

programs may not be substantial enough to increase the academic success of at-risk adolescent Hispanic women. It was evident that the combination of SJB's three program components was instrumental in the organization's effectiveness to enhance the academic performance of at-risk adolescent Hispanic women.

These findings suggest that after-school arts programs have evolved from being perceived simply as child-care facilities to effective vehicles that afford youth with developing social skills and outlets for creative expression. Understanding these findings, it may prove beneficial for after-school arts programs to evolve their after-school programs further by taking on a social role and to consider adopting program components such as academic programs and family services into their program design. During this study, it became evident that the academic programs and family services provided by SJB were supplemental to the arts education program, providing the students with additional services to improve their academic performance, which may prove effective for other arts organizations.

Second, how might after-school arts programs build a better sense of self for Hispanic teen girls? The benefits associated with participation in the dance program at SJB provide at-risk adolescent Hispanic women with opportunities to learn "self-motivation" and to feel comfortable within themselves, which can also serve to improve one's self-esteem. SJB's dance program also provides an outlet for creative expression by encouraging students to artistically explore dance and movement beyond the fundamentals of Ballet and Modern dance.

Based on the conclusions drawn from the analysis, dance classes provide a foundation or structure upon which students can build. For instance, Ballet is considered to be a more disciplined and structured form of movement, which may assist with the way one carries or presents themselves, while Modern dance allows to freely explore the dance movements by

utilizing one's internal feelings or emotions to express themselves. The benefits associated with the exposure to these two different types of dance forms are evident. Students present themselves with more confidence and reassurance. The young women who participate in dance may develop essential life skills—confidence, self-esteem—that they will use throughout their lives.

Third, what types of programming elements are needed to design effective after-school arts programs? The two programming elements that demonstrate effectiveness when successfully designed and applied to after-school arts programs were the implementation of “high standards” and focus on “consistency and continuity” elements in the programs and organizational structure of SJB. First, the implementation of “high standards” and focus on “consistency and continuity” demonstrate positive outcomes among the female participants. For instance, students in the organization where these components were emphasized were taught responsibility and self-accountability in response to the set expectations. However, it is important to note that an in-depth understanding of the impact of “high standards” and expectations of students and arts programs could be ascertained by completing a further study on this topic.

The existence of a strong, organizational structure such as SJB's is integral to an organization's effectiveness in their after-school arts program. For instance, SJB's organizational structure includes a strong mission that has not changed for over 20 years, a state-of-the-art facility and studios, and a dedicated management and staff that believe not only in the mission but also in the students. Furthermore, there is a dedication to creating a nurturing and caring environment that emphasizes the development of broad range of life skills beneficial for the student participants.

Although, it might not be feasible for organizations to make immediate changes to their organizational structure or programs because these changes require resources, time, committed

management and staff and a strong organizational mission. Organizations that offer after-school arts program should take into consideration the importance of the “high standards” and focus on “consistency and continuity” elements.

Finally, can the cultural and social issues and educational experiences of adolescent Hispanic women be addressed in these art programs? While Saint Joseph Ballet’s after-school arts program is effective in helping adolescent Hispanic women improve their sense of self and contribute to academic achievement, it was found that the family services component of SJB does not necessarily address issues that may impede the academic achievement of adolescent Hispanic women. Based on the literature review conducted during this study, there are environmental elements that directly and indirectly affect Hispanic young women (topics such as cultural and social issues and educational experiences of the at-risk Hispanic teen girls were summarized in Chapter Two). Therefore, it is recommended that efforts should be made to consider expanding the family services component of SJB to address these issues. The results achieved from this action may further enhance the success of their students. While some of these factors were outlined in Chapter Two, further examination of this topic should be conducted in an effort to gain a better understanding of the cultural and social issues and educational experiences at-risk adolescent Hispanic women face.

Conclusion

Saint Joseph Ballet’s unique program design contributes to enhancing the academic achievement of the adolescent Hispanic women. Based on the data analysis of the three components of SJB’s after-school arts program—dance, academic program and family services—it was revealed that all of these components are equally critical to produce an effective

after-school arts program. Moreover, these components prove essential to enhancing the academic achievement of at-risk adolescent Hispanic women.

Saint Joseph Ballet may serve as a good model to other after-school arts programs and arts organizations because of SJB's "holistic approach" toward communication with and assist at-risk youth. After-school programs can no longer be seen as day care facilities; rather after-school programs must be seen as supplemental resource programs to traditional school education and efforts to enhance academic performance through program design should be considered. Many organizations that offer after-school programs have evolved by incorporating an arts education curriculum because arts education has proven to have positive effects and outcomes for at-risk youth. However, it must be considered whether it is enough to say that arts education programs alone can assist at-risk students with improving their self-esteem, confidence and overall academic performance?

In the case of Saint Joseph Ballet it is evident that this arts organization has taken on a social role. SJB has transformed itself from simply a place that offers arts education into a social organization. SJB has dedicated itself to assist Hispanic youth from a community that is impoverished and without sufficient resources. Proven effectiveness of Saint Joseph Ballet's after-school arts programs is apparent in the poignant statistic that approximately 95 percent of SJB graduating student body are enrolled in college (M. Trejo, personal communication, August 9, 2005).

After-school arts program are no longer about teaching at-risk students dance steps, how to play a musical instrument or how to draw in a way that captures light and shadow. Rather, after-school arts programs are about teaching students how to live and excel under their current life circumstances. After-school arts programs, such as SJB, provide at-risk student participants

with opportunities to improve their self-esteem and confidence in addition to providing an outlet for creative expression. Consequently, it can be implied that exposure to additional programs such as academic programs and family services can only serve to enhance the overall experience of students—benefiting their lives and their futures.

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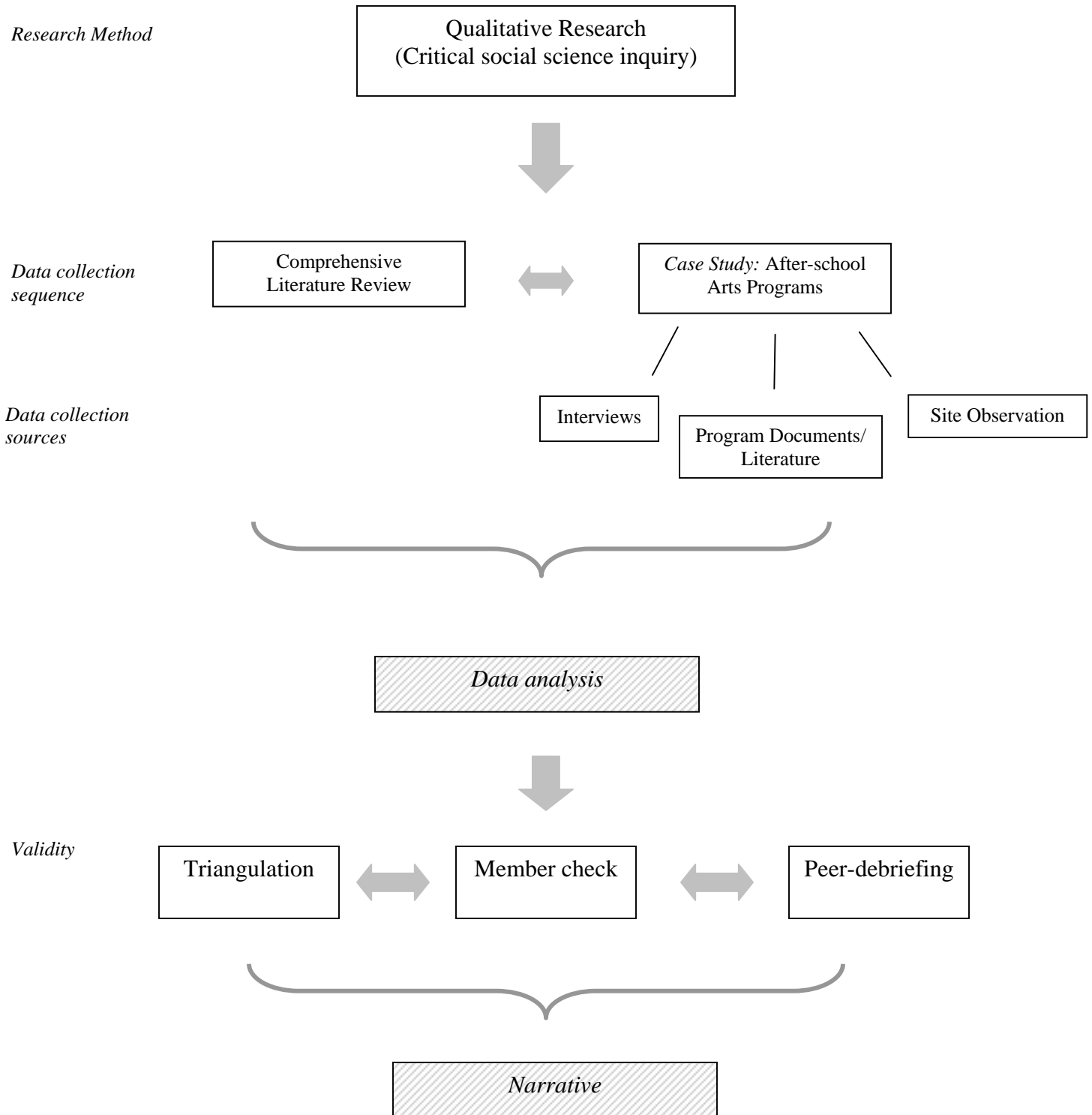
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Appendix A: Data Collection Schematic



Appendix B1-B4: Research Instruments

Appendix B1: Data Collection Sheet

Date:

Key Descriptor:

Document Location:

Document Type: _____ Report, Article, Book, Journals etc.
 _____ Community arts organization's literature/ archival materials
 _____ Notes _____ Other: _____

Reference Citation:

Author:

Date:

Title of Article:

Title of Publication:

Publishing Location:

Publisher:

Page numbers:

URL:

Date retrieved:

Key Points:

Coding Information Notes

<i>CODING</i>	<i>INFORMATION</i>	<i>NOTES</i>

Appendix B2: Interview Protocol

Administrator

 Teacher

 Art Instructor

Date:

Pseudonym (select a pseudonym from list):

Key Descriptor:

Interview Location:

Interviewee Details:

Consent:

Oral

_____Written (form)

_____Audio Recording

_____ OK to quote

Notes on Interview Context:

Key Points:

CODING

INFORMATION

NOTES

See attached interview questions:

Appendix B3: List of Pseudonyms

Female

Alicia
Barbara
Carolina
Daisy
Elizabeth
Francis
Gloria
Hilary
Josie
Katherine
Laura
Mary
Nancy
Ophelia
Patricia
Raquel
Sally
Tori
Victoria
Xochitl
Zelma

Male

Alexander
Bill
Christopher
David
Elliot
Frank
George
Henry
Joseph
Kenneth
Leonardo
Matthew
Noel
Pedro
Richard
Samuel
Theodore
Victor
William

Appendix B4: Interview Questions

Pseudonym: _____

Questions:

1. What is your educational background?
2. How long have you been involved in the after-school arts program?
3. How did you become involved with the after-school arts program? and Why?
4. How long has the after-school arts program been in existence?
5. How is it being funded?
6. Why was the after-school arts program designed and how was it implemented? What role did you have during this implementation?
7. What is the majority of the population the after-school arts program serves?
8. What type of art programs or activities does the after-school arts program offer?
9. In your opinion, what are the factors of after-school arts programs you consider beneficial to the participants involved?
10. Is the program evaluated? How is it evaluated? How often?
11. Do you think there is community support for this after-school arts program? Why or Why not?
12. Have you noticed a difference in attitude or school progress amongst the female participants?

Appendix C1-C2: Recruitment and Consent Forms

Appendix C1: Email/Telephone Script

You are invited to participate in a research study. My name is Noemí R. Peña and I am currently a graduate student from the University of Oregon Arts & Administration Program. This study will examine after-school arts programs for at-risk adolescent Hispanic women. I hope to discover positive effects and influences for students that participate in after-school arts programs. In addition, this study will be completed in partial fulfillment for the University of Oregon Master's degree. You were selected as a possible participant in this study because of your direct involvement with the after-school arts program.

I would like to discuss the possibility of conducting a case study on your after-school arts program and the student participants. It is the researcher's anticipation that the results obtained from this study will potentially benefit existing after-school arts programs and promote future arts programs for Hispanic teen girls. Your participation is voluntary and anonymous. Your decision whether or not to participate will not affect your relationship with *[name agency, school, etc. where subject was recruited]*.

I will contact you soon to discuss the possibility of your participation in this study.

Sincerely,

Noemí R. Peña
Graduate Student
Arts & Administration, University of Oregon

Appendix C2: Letter and Consent Form

DATE _____

Dear:

You are invited to participate in a research study conducted by Noemí R. Peña, a graduate student from the University of Oregon Arts & Administration Department. This study will examine after-school arts programs for at-risk adolescent Hispanic women. I hope to discover positive effects and influences for students that participate in after-school arts programs. In addition, this study will be completed in partial fulfillment for the University of Oregon master's degree. You were selected as a possible participant because of your direct involvement with the after-school arts program.

If you decide to participate, your participation will entail an audio-recorded interview session and note-taking by the researcher. Interviews will occur between the months of March through May. The interview will be approximately 45 minutes and scheduled at your convenience. As indicated, the interview will be audio-recorded; however, should you feel uncomfortable during the course of the interview you are free not to answer questions or asked not to be recorded. It is the researcher's anticipation that the results obtained from this study will potentially benefit existing after-school arts programs and promoting future arts programs for Hispanic teen girls.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Informant identities will be kept confidential by replacing actual names with pseudonyms on all written documents.

If you have any questions, please feel free to contact me via email at npena@darkwing.uoregon.edu or by phone at 541.514.9501. You may also contact my advisor Dr. Lori Hager, via email at lhager@uoregon.edu. If you have questions regarding your rights as a research subject, contact the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

I consent to participating in the study titled After-school arts program: Effective enrichment programs for at-risk adolescent Hispanic women. Noemí R. Peña has explained the purpose of the study, the procedures to be followed, and the expected duration of my participation. I agree to the following:

_____ I consent to the use of audiotapes and note-taking during my interview.

_____ I consent to my identification as an informant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to this data appearing in the final version of the research document.

I acknowledge that I have read and I understand the information provided above, that I willingly agree to participate, and that I may withdraw my consent at any time and discontinue participation without penalty. I sign this consent form freely and voluntarily; I am not waiving any legal claims, rights or remedies. A copy of this form has been given to me.

Print Name _____

Signature _____ Date _____

Appendix D: Human Subject Application

UNIVERSITY OF OREGON

HUMAN SUBJECTS PROTOCOL FORM

NOTE: Feel free to use as much space as you need to answer the questions. The form must be typed (12 point font), printed single-sided, and an original plus three clear copies (four altogether) submitted to the CPHS/IRB. Refer to the [protocol checklist](#) for a list of all materials needed to submit a completed protocol. Questions concerning the forms or procedures should be directed to the Office of Human Subjects Compliance, at (541) 346-2510. Room location: Riverfront Research Park, Suite 105. (Protocol pages must be numbered).

1. PURPOSE AND BACKGROUND

a. Purpose of research (may include brief references to literature)

The purpose of this study is to examine the role of after-school arts programs and their potential to build a better sense of self and resiliency for at-risk adolescent Hispanic women. After-school arts programs appear to develop survival skills while nurture self-esteem and artistic expression. These positive characteristics may improve academic performance. Focused on both program design and program outcomes, this study will further aim to identify issues and educational experiences effecting academic performance among at-risk adolescent Hispanic women.

b. Specific research objectives

1) Hypotheses, questions to be answered, data to be tested or gathered

The following questions were formulated during the course of the literature review. *Main question:* How might after-school arts programs contribute to at-risk adolescent Hispanic women's better sense of self? *Sub-questions:* How might after-school arts programs build resiliency tools for Hispanic teen girls? How might after-school arts programs foster academic performance among the at-risk youth? What types of programming elements to design effective after-school arts programs are needed? Can the issues and educational experiences of adolescent Hispanic women be addressed in these art programs?

2) Relevance to continuing work in the field

Drop out rates among at-risk adolescent Hispanic women seem to be increasing. Based on the review of literature, further exploration to find the contributing factors is needed. Research suggests arts education has positive influences for youth. The after-school arts programs provide outlets for personal and artistic expression, serve as vehicles to empower and develop certain social skills needed to build a strong foundation. This strong foundation may have the potential to enhance academic performance.

c. Brief discussion of academic background and experience for principal investigator and all key personnel (include special training or copies of certificates, e.g., safety training for the Lewis Center for Neuroimaging or Advanced Cardiac Life Support)

My experience as a professional working within the arts field includes coordinating an after-school arts program while closely working with at-risk Hispanic youth. In addition, I presently coordinate an arts program that brings back arts education into the classrooms. Furthermore, the arts program cultivates a collaborative partnership between the student art instructors and teachers. In addition to the program coordinator, I am a museum art education assistant in the department of outreach and education.

2. DESCRIPTION OF SUBJECT POPULATION(S)

a. Source and description of subject population (e.g., age-range, gender, ethnicity, etc.)

NOTE: Whenever any human subject in a research protocol becomes a prisoner at any time during the study, the investigator must report this situation to the Office of Human Subjects Compliance and a new application will need to be submitted if data will be collected while the subject is incarcerated.

The subject population this study proposes to recruit is the administrative and artistic personnel who are directly involved with the after-school arts programs. The participants include the director or program coordinator, teachers and art instructors.

1) Psychology/Linguistics Subjects: If subjects will be recruited from the Psychology/Linguistics Pool, describe the debriefing process (debriefing must last at least five minutes and must include the opportunity for subjects to ask questions about the experiment). Attach a copy of the debriefing form.

N/A

b. Number of subjects

It is anticipated that three to five after-school arts programs will be selected. The number of targeted participants will be two per identified site for maximum total of ten participants.

- c. Recruitment procedures (i.e., how subjects are identified, accessed, assured voluntary participation, etc.)

Three to five after-school arts programs will be identified as suitable sites to conduct the proposed comparative case study. The selection of sites will be based on the availability of after-school arts programs in secondary schools or community-based arts organization. A nation-wide search of after-school arts programs will be conducted. The criteria for selecting the after-school arts program will be based on active enrollment of at-risk Hispanic youth, and a developed arts education curriculum. The initial contact to recruit a potential site for this study will be communicated via email, contacting the administrative personnel responsible for coordinating the after-school arts program (see Appendix E1).

All participants will be aware that their participation is solely voluntary as indicated in the recruitment/ consent forms.

- d. Criteria and method for including/excluding subjects (e.g., screening forms, MRI Screening Questionnaire, etc.)

The criteria and method for selecting subjects are based on their active involvement in the after-school arts program, such as coordinating the program and/or teaching the art classes.

- e. Rationale for using vulnerable populations (children, people with intellectual or developmental disabilities, prisoners, pregnant women, fetuses)

N/A

- f. Include copy of advertisement, recruitment letter, telephone/verbal script, and any other subject recruitment documents, if applicable NOTE: Advertisements/scripts need to include the following: (1) clearly stated purpose; (2) type of research; (3) an approach that is honest and straight forward; (4) ages of eligibility; (5) contact person's name, department, institution; (6) benefits, if any; and (7) if the project is federally funded, the name of the agency as required by Health and Human Services appropriations acts. All HHS grantees must acknowledge Federal funding when issuing statements/press releases.

Please see the attached appendices E1-E2.

3. METHODOLOGY

a. Location of study

Three to five after-school arts programs will be selected. A nation-wide search for after-school arts programs held in secondary schools or community-based arts organizations will be conducted to identify suitable sites.

b. Activities involving subjects

The subjects recruited (administrative and artistic personnel) for this study will participate in a one-time interview session. Interviews will be conducted by phone, via email or face-to-face, where applicable.

c. Frequency and duration of each activity

A one-time interview session or contact with the participants will be conducted. The duration of the interview session will be for approximately 45 minutes.

d. Method of data collection (Questionnaires, interviews, observations, standardized tests, other. Attach copies of all instruments, including interview protocols)

Article I.

Article II. The method of data collection this study will use consists of interviews, collection of literature and archival documentation pertaining to the after-school arts programs. Thus, the following data collection instruments have been created: *Data Collection Sheet for Document Analysis*, *Interview Protocol sheet*, *list of Pseudonyms*, and a list of *structured questions* for the interview sessions.

Please see the attached appendices:

1. Recruitment instruments/ Consent forms: Appendices E1-E2
2. Research instruments: Appendices D1-D4

e. Existing data to be used? If yes, specify. Clarify if coded data will be used and indicate if a collaborator retains the key to the code, even though the researcher may not have access to subject identifiers.

N/A

4. DATA DISPOSITION

a. Method of data recording (field notes, audiotape, videotape, computer entry, other)

The methods of data recording that will be used include audio taping, where applicable, and note-taking during the interview sessions.

b. Procedures to maintain confidentiality (coding, pseudonyms, storage, access to data)

The identities of the recruited administrative and artistic personnel will not be disclosed during or after completion of the research. The researcher plans to use pseudonyms as the main tool for maintaining confidentiality amongst the participants (for a list of pseudonyms, see Appendix D3).

All the completed research instruments and interview notes taken by the researcher will be stored in a locked file in a secure location. The researcher is the sole person who will have access to the file during data collection and data analysis.

c. Plans for maintaining and destroying data after study is completed (e.g., when will the code list, videotapes, and/or audiotapes be destroyed/erased)

The researcher will arrange to destroy all of the data collected such as the completed consent forms, research instrument forms, interview notes and audiotapes in December 2005. There is no further use of the aforementioned materials upon completion of the study and the final narrative submitted.

d. If the data are kept, indicate purpose (data analysis, training, conferences, etc.)

N/A

e. If the project has been submitted for funding or is funded by the National Institutes of Health (NIH) and requires a Data and Safety Monitoring Plan (DSMP), the DSMP procedures need to be described

N/A

5. POTENTIAL BENEFITS

a. Benefits to subjects, if any

Although the findings of this study cannot be subject to generalizations, it is the researcher's anticipation that the results obtained will potentially benefit existing after-

school arts programs and promoting future after-school arts programs for at-risk adolescent Hispanic women. The researcher cannot guarantee the individuals will personally benefit from this study.

1) If applicable, amount of compensation (financial, course credit) and schedule for compensating subjects throughout study

N/A

b. Benefits to general subject population, if any

The findings of this study cannot be subject to generalizations; however, it is the researcher's anticipation that the results obtained will potentially benefit existing after-school arts programs and promoting future after-school arts programs for the at-risk Hispanic youth population.

c. Benefits to science and humanity

N/A

6. POTENTIAL RISKS

Federal regulations define "minimal risk" as follows: "The probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests." (See examples of risk in packet.) NOTE: If activities will be conducted in a group setting, the potential risks need to describe the possible risks to individuals in the group if information is shared with others after the session has ended (e.g., confidentiality cannot be guaranteed in a focus group) or individuals may feel uncomfortable completing a sensitive survey with other subjects present.

a. Physical--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

NONE

b. Psychological--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

NONE

- c. Social/Economic--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

NONE

- d. Legal--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

NONE

- e. Loss of confidentiality--identify, describe, and categorize as None, Minimal, More than Minimal or Unknown

There will be minimal loss of confidentiality. Researcher plans to use pseudonyms to main confidentiality; however, the participants will have the option to consent to the use of their identity (see attached Appendix E2).

7. PRECAUTIONS TAKEN TO MINIMIZE RISKS (Describe procedures to minimize identified "Minimal" and/or "More than Minimal" risks)

This is benign research. Minimal risks are involved with this study. The researcher has created informed consent forms to minimize risks (see attached Appendix E2).

8. METHOD OF OBTAINING INFORMED CONSENT (**Describe how study will be explained to subjects.**) All informed consent/assent documents must be attached. If written consent will not be obtained, (e.g. e-mail/website surveys, phone interviews, verbal consent, etc) see [*Investigator's Manual*](#) on the website for different types of consent documents and requirements. The protocol must provide rationale for consent processes when written consent is not obtained from the subject (i.e., waiver/alteration of informed consent).

NOTE: If Protected Health Information (PHI), DNA samples or genetic information will be collected on subjects, see website for further information and form requirements (<http://darkwing.uoregon.edu/~humansub/>).

Once the three to five sites have been identified, the researcher will begin contacting the administrative personnel via email or telephone to thoroughly explain the nature of the study (please see attached Appendix E1). Upon the potential subject's agreement to participate, a written letter and consent form will be mailed for their signature prior to the start of human subjects data collection (see attached Appendix E2). Upon receiving the signed consent forms from the participants, researcher will begin to schedule the interview sessions.